

## The B. F. Wood Music Co. Collection of Characteristic Selections for the Motion Pictures

A COLLECTION carefully designed to meet the need of the modern photoplay organist and pianist for attractive and worthwhile music appropriate for the wide variety of photoplay action.

Numbers may be used complete or in part; each one will be found expressive of a variety of meanings according to the interpretation of the player, and the character of each number is such that its possibilities and latent meanings are at once apparent to the organist or pianist.

### CONTENTS, Vol. I

SWEET LAVENDER. Chant sans Paroles  
Lilla Lynn  
LOVE SONG Charles Wakefield Cadman  
THE DREAMER (*La Réveuse*) Jules Devaux  
JAPANESE DANCE S. B. Pennington  
SONG OF REST (*Chant du Repos*)  
D' Auvergne Barnard  
THE ROYAL TRUMPETERS. March  
Arthur L. Brown  
SPANISH DANCE Arnaldo Sartorio  
A BIT O' BLARNEY Ruth Vincent  
CASTALIA Joseph E. Cooney  
DESERT DANCE Frederick Keats  
REVERIE R. B. Eilenberg  
MARCH OF THE WAR GODS L. J. Quigley

### CONTENTS, Vol. II

GOLDEN ROD. Intermezzo Bruce Metcalfe  
A DREAM Lilla Lynn  
JAPANESE LANTERNS Frederick Keats  
A TWILIGHT DREAM. Romance Paolo Conte  
DANSE CARNAVALESQUE Jules Devaux  
LES BOHÉMIENS. March Arthur L. Brown  
ARBUTUS. Intermezzo M. A. E. Davis  
SPANISH DANCE S. B. Pennington  
CHANT SANS PAROLES Georgia Carpenter  
INDIAN DANCE Robert W. Wilkes  
JAPANESE MARCH A. Tellier  
TO A STAR S. B. Pennington

**Price One Dollar per Volume**

Buy from your local dealer. In case he cannot supply you, order direct from the publishers

LONDON  
84 Newman St.  
Oxford St. W. 1

**B. F. Wood Music Co.** Boston  
Massachusetts

# MELODY

for the  
Photoplay Musician and  
the Musical Home

AUGUST, 1925

Volume IX, No. 8

IN THIS ISSUE

## Universal Pitch---A-Four-Forty

By J. C. DEAGAN

This month's grist also includes an interesting instalment of the Photoplay Organist, by Mr. del Castillo, a few timely remarks by our friend Dinny Timmins, some midsummer gossip by The Gadder, interesting news from our Washington correspondent, and two pages of effervescence by members of the Jacobs' Orchestra Monthly Whatdoyoucallit Club.

### MUSIC

"JUST A MEMORY" (Reverie by A. J. Weidt)

"FROM FLOWER TO FLOWER" (Butterfly Dance by Frank E. Hersom)

"THE BATTLE ROYAL" (March by Thos. S. Allen)

"SONGE d'AMOUR" (by Norman Leigh)

Published by  
WALTER JACOBS, Inc.  
BOSTON, MASS.

15 cents  
\$1.50 per year  
Canada \$1.75; Foreign \$2.00

# CONN

WORLD'S  
LARGEST MANUFACTURERS  
OF HIGH GRADE BAND AND  
ORCHESTRA INSTRUMENTS

## In Piccadilly As On Broadway

TED LEWIS AND HIS FAMOUS BAND brought the latest Broadway hits to London this summer and scored a thrilling success as headliners of the Piccadilly Revels. Last spring they broke records on the Orpheum circuit and this fall open at the Parody Club, New York. Lewis and his players are among the original exponents of modern American music, Lewis himself being one of the most skilled and dexterous of all saxophonists. Significantly, they all use Conns and Lewis will tell you that many of his most striking effects would be impossible except on a Conn.

BARNEY RAPP AND HIS ORCHESTRA are known wherever popular music is enjoyed through their recordings for Victor which have earned them an enviable reputation. Like so many other of the foremost recording and broadcasting orchestras, they use Conns exclusively.

HARRY DENNY'S NOTRE DAME COLLEGIANS, now entour in France and other European countries, have established a reputation as a leading popular orchestra through their regular broadcasting from station WGAZ. The band is completely equipped with Conns.

The Big Stars in the World  
of Music Choose Conn's; You  
Will Profit by Their Example

FREE TRIAL; Easy Payments. Send coupon for special catalog and details. Mention instrument. Conn's exclusive features cost no more—why not have the best?

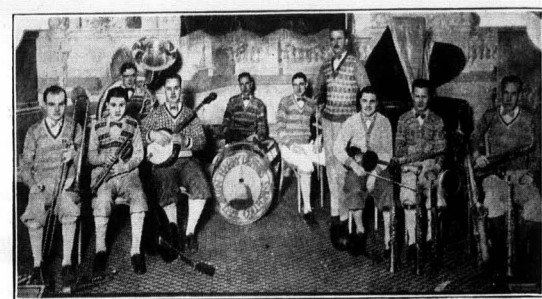
C. G. CONN, Ltd.  
892 Conn Bldg., Elkhart, Ind.



TED LEWIS AND HIS JAZZ BAND  
Headlining "Piccadilly Revels," London, England



BARNEY RAPP AND HIS ORCHESTRA  
of Victor Record fame, now entour



HARRY DENNY'S NOTRE DAME COLLEGIANS  
now touring France

### DEALERS AND AGENTS THROUGHOUT THE WORLD

#### Factory Branch Stores:

CONN NEW YORK CO. Strand Theater Bldg. Broadway at 47th St.	CONN CHICAGO CO. 62 E. VanBuren St.
CONN DETROIT CO. 221 Woodward Ave. 125 Carondelet St.	CONN ATLANTA CO. 221 Peachtree St.
CONN NEW ORLEANS CO. 1222 Huron Road	CONN MOBILE CO. 5 St. Emanuel St.
CONN CLEVELAND CO. 1609 Third Ave.	CONN BOSTON CO. 488 Boylston St.
CONN SEATTLE CO. 11th and Alder Sts.	CONN SAN FRANCISCO CO. 47 Kearney St.
CONN PORTLAND CO. 1011 McGee St.	CONN OAKLAND CO. 531 16th St.
CONN KANSAS CITY CO.	CONN CHICAGO

### Conn National School of Music

FREDERICK NEIL INNES  
Director

Another evidence of Conn Service: Resident and Home Study Courses in all wind instruments; Public School Music; Band-Orchestra Directing. For details, address Director Innes at 62-64 66 E. VanBuren St. CHICAGO

C. G. CONN, Ltd., 892 Conn Building, Elkhart, Ind.

GENTLEMEN: Please send Free Book and details about

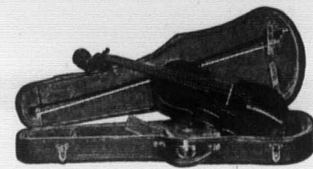
Name..... (Instrument)

Street or Rural Route.....

City, State.....

County.....

## Vega Violins



VEGA VIOLINS are made in Europe by present day master craftsmen. They are reproductions of famous models in every detail of design, selected wood and superior workmanship. Their tone quality is clear and resonant with great carrying power.

Every Vega Violin is guaranteed to be perfect in every detail and to be of the highest quality in relation to its price. Thirty-five years as manufacturers and importers of the finest instruments substantiates our guarantee. When you purchase a Vega Violin you are sure of obtaining exceptional value and will take pride in its possession.

Vega Violins \$50.00 to \$200.00  
Other complete outfits \$24.00 up

Write for free catalog

**the Vega Co.**

155 Columbus Ave., Dept. J-4, Boston, Mass.

## Music Engravers Printers

THE LARGEST LITHOGRAPHIC PLANT IN NEW ENGLAND

Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise MSS. and secure copyright if you desire. No order too small to receive attention. Prices low. Correspondence solicited.

The Music Supplement of this Magazine is Our Work  
40-48 Stanhope St.  
**John Worley Co., BOSTON, MASS.**

## PIPE ORGANS

ELECTRIC BLOWERS  
Stahl Organ Co. Maywood, Ill.  
OFFICE AND FACTORY, 808-811 RAILROAD STREET

## PIANO JAZZ MADE EASY

And Arpeggio Synopsation intelligently graded for the beginner and advanced player. Unique Effects. Haphazard Jazz, African Rag, Left Hand Melodies with running Synopsations in the Treble, are but a few of the many features not found in ordinary methods. Complete Course, in two volumes, each \$1.00, both \$2.00.  
**M. J. COLLINS, 197 Fulton St. B'klyn, N. Y.**

### PIANISTS, ORGANISTS and ORCHESTRA LEADERS

give your audience a Real Musical Treat with  
"Sweetest Girl, I Long for You"  
Our new melody fox-trot song. A wonderful melody with "peppy" arrangement. Orchestration 2pc a set, or send \$1.00 and get every new number we publish for one year. All "peppy" arrangements.  
XLNT MUSIC PUBLISHING CO., Hinsdale, Mass.  
Herman Darowski, Ltd., London, our representative for Europe

### REPRESENTATIVES WANTED

To represent the NEW MELODY and Jacobs' Band and Orchestra Magazines in your city. We have a good proposition for you, provided no one has been appointed in your territory.  
THE JACOBS MUSIC MAGAZINES, 1 Beverly Street, Boston, Mass.

## Melody for August

VOLUME IX Copyright 1925 by Walter Jacobs, Inc. NUMBER 8

A magazine for Photoplay Organists and Pianists and all Music Lovers, published monthly by  
WALTER JACOBS, INC., BOSTON, MASS.  
Subscription Price, \$1.50 per year; Canada, \$1.75; Foreign, \$2.00  
Single copy, 15 cents

Entered as second class matter at the post office at Boston, Massachusetts, under the Act of March 3, 1879.

### Articles in This Issue

[Page 3] "UNIVERSAL PITCH—A-FOUR-FORTY," a very able discussion of the universal pitch standard question by J. C. Deagan. Most organs and pianos are tuned to the pitch recommended for adoption as standard, yet there is no general understanding or agreement that this is to be the case. An adoption of the most satisfactory average standard would be of great importance to organists and pianists.

[Page 4] CONFLICTING OPINIONS. One of our readers changes her mind about the inconvenience of the new size for MELODY. Another one reveals that she has so far failed completely to grasp the possibilities of the MELODY music section as now planned. What do you think about it?

[Page 5] AMONG THE WASHINGTON ORGANISTS. Irene Juno tells us about four interesting Washington people who are prominent in the music life of the Capital, and comments on recent musical happenings.

[Page 6] THE WHATDOYOUCALLIT CLUB. We borrow several columns of entertainment, musical and otherwise, from our esteemed contemporary, the JACOBS' ORCHESTRA MONTHLY. You will have to read carefully to find out what it's all about, and even then you may not know.

[Page 8] THE PHOTOPLAY ORGANIST AND PIANIST. Special solos, preparation of cue sheets, and adaptation of published cue sheets commented on by Lloyd G. del Castillo.

[Page 25] THE ELEVATOR SHAFT. Denny Timmins emits some ideas on literature, foreign languages, and some of the modern developments in composition and performance of music.

[Page 26] GOSSIP GATHERED BY THE GADDER. Myron V. Freese gossips entertainingly about the retiring tactics of some of our great singers, and various other legitimate subjects for gossip.

[Page 28] MYSTERIO—WHAT IS IT? The first published account of the newest and most important development in sound transmission and reproduction. If you are interested in either radio or the talking machine, Mysterio is something you will hear a lot about later on.

[Page 31] IF I WERE EDITOR OF MELODY. A response from one of our readers to our recent invitation to earn \$10 telling us what would be done if You Were Editor Of Melody, as announced in our January issue and awarded in the April issue.

[Page 32] IMPROVISATIONS. Editorial comment, not necessarily serious, on recent happenings that have a musical angle.

### Music in This Issue

[Page 9] JUST A MEMORY. A. J. Weidt. A very tuneful *Réverie* with a simple direct appeal, that is quite effective. Bring out the melody and counter-melodies clearly, don't hurry the tempo too much, and this number will be a very pleasing one.

[Page 11] FROM FLOWER TO FLOWER. Frank E. Herson. A charming and capricious *Butterfly Dance* by this well-known writer.

[Page 13] THE BATTLE ROYAL. March. Thomas S. Allen. An excellent and tuneful march, in six-eight time, of medium difficulty but considerable effectiveness.

[Page 15] SONGE D'AMOUR. Norman Leigh. This *Dream of Love* has an unusually lovely melody which should be brought out clearly and with great feeling. In the last strain, emphasize the counter-melodies and so give new meaning to the repetition of the principal theme.

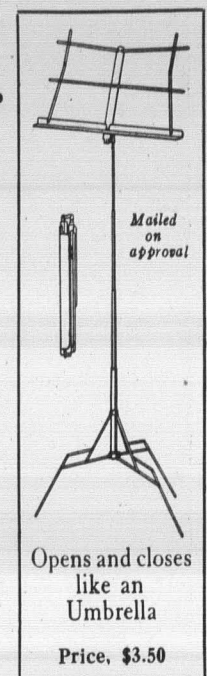
You certainly have improved MELODY and made a splendid magazine of it. I could not be without it for anything. — C. Jenner-Hogg, 37 Guerrero St., San Francisco, Calif.

Enclosed find my check for renewal of subscription to ORCHESTRA MONTHLY and MELODY. I just simply cannot afford to be without these magazines, and neither should any other leader call his library anywhere near complete without the MONTHLY. Dandy Organ numbers in the MELODY; I use them all. — ARCHIE W. PRICE, Mt. Ephraim, N. J.

I am sending a program and press report of our concert. You will notice we are playing Jacobs' music, popular with both children and audience. — GEORGE W. OLES, Boulder, Colo.

Your improved and splendid magazine is by far the best paper of its kind. The students of Subiaco College and I always look forward with pleasure to the appearance of each month's issue. — (REV.) RICHARD EVELD, Subiaco, Ark.

## The Oettinger Music Stand



The Ultimate Music Stand. Opens to 54 inches, closes to 10½ inches. All in one—nothing to take apart or knock down. Opens easily and quickly—no "puzzle" complications. Rigid, strong, light. No screws or catches. Seamless brass tubing. No rusting, heavily nickel plated. Packed in a heavy water-proof pocket case.

APPROVAL COUPON

OETTINGER PRODUCTS  
83 Newbury Street, Boston, Mass., U. S. A.  
Please send me an Oettinger Music Stand on approval. M.d.

Name.....  
Street.....  
Town.....  
State.....  
My Dealer's Name.....

## HOW TO "Fill In" Improvise Arrange Harmonize

Piano  
Saxophone  
Violin  
Flute  
Cornet  
Clarinet  
Trombone  
Xylophone  
Ten. Banjo  
Std. Banjo

Check Instrument YOU play and send for FREE Demonstration.  
TEACHERS send card for liberal Proposition to Teach the W. C. S. at your own Studio.

**WEIDT'S CHORD SYSTEM**

Dept. 317 87 Court St. Newark, N. J.

## POPULAR MUSIC

8 Copies for \$1.00. We are the only music dealers in the country selling 8 latest popular songs for one dollar postpaid. This assortment of music for the piano is published by the leading publishers, and each copy sells for 30c across the music counters. Just think, a \$2.40 value for just one dollar. Every musician should have this wonderful assortment of music. Remit \$1.00, P. O. money order and get them while they last. No catalogs.

LATISS MUSIC CO. 140 LINCOLN ST. Central Falls, R. I.

## Pianists-Organists

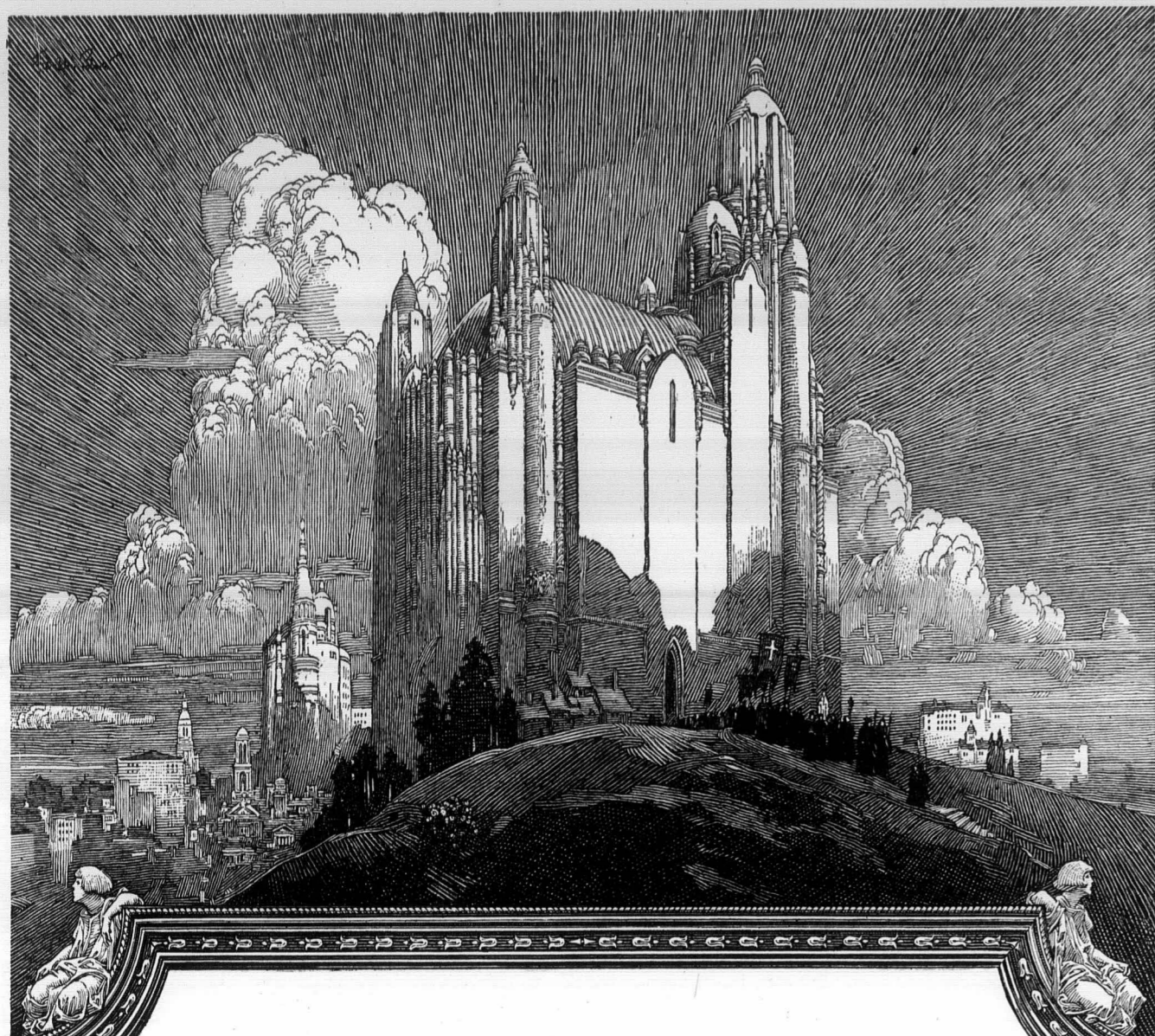
GEO. ROSEY PIANO TRANSCRIPTIONS OF POPULAR CLASSICAL PIECES  
Write for thematics and special prices, it will pay you.  
Geo. Rosey Pub. Co., 24-26 E. 21st St., N.Y. City

## Down in the Heart of My Heart

THAT PRETTY WALTZ SONG

I Ain't Good Lookin' BUT UM SHO LAWD SATISFIED

Sho lawd is a good song!  
30 cents each from your dealer or direct from us  
JULIUS POLLOCK PUB. CO., 3814 Calumet Ave., Chicago



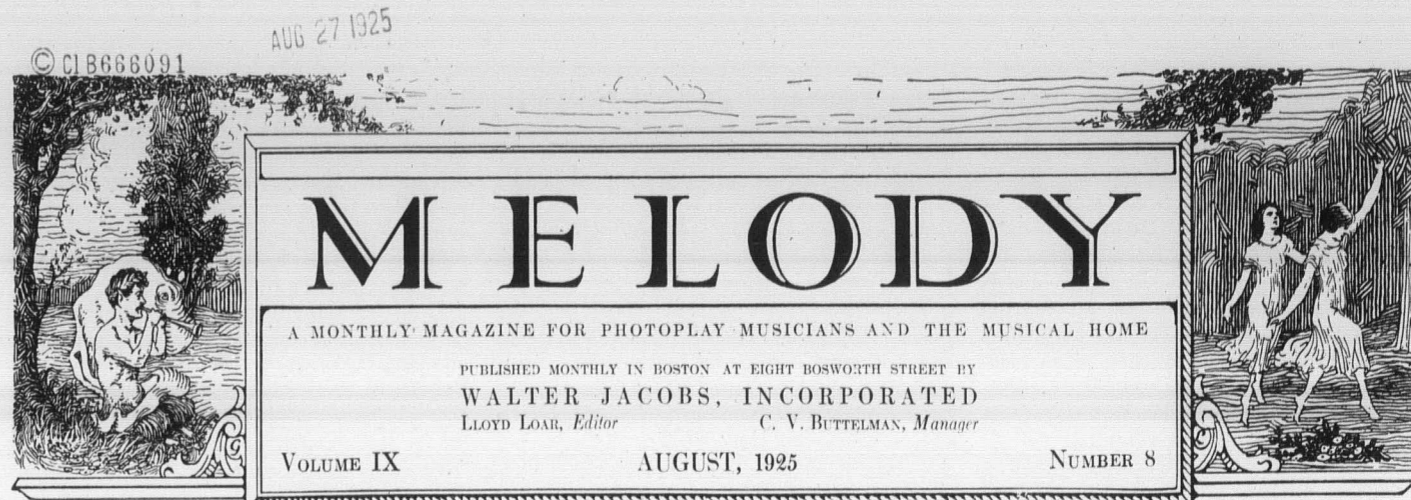
### THE SUPREME MUSICAL INSTRUMENT

*Inspiration* was the earliest mission of the organ. Skillful builders gave it a sonorous majesty of tone befitting the dignity and reverence of great cathedrals. Others, following after, gave it a wider range. They added lighter and more delicate tones. They endowed it with the powers of great symphonic orchestras, made of it many instruments in one, able to render lilting melody or solemn recessional with equal grace and fluency. Because of these qualities the organ today is esteemed not only in the house of worship but wherever people gather for fellowship and the delights of music. In the home, the theatre, the concert hall, the club and the hotel, it holds a place unrivalled by any other instrument.

Confidence in the organ builder is the first step toward selecting a pipe organ for any purpose. Each Estey Pipe Organ is designed and built for its place and its use by a house which has been making organs for seventy-five years.

*Estey Organ Company, Brattleboro, Vermont*

© E. O. C. '24



## "Universal Pitch---A-Four-Forty"

By J. C. DEAGAN

YOU have asked me to write on the pitch question, now that this subject has been opened again for discussion. I will endeavor to state my views, not as a theory but more as a matter of personal experience, in the hope that they may help in the final settlement. Please overlook an apparent over-reiteration of the personal pronoun, for there is no intention of making the ego prominent.

The heading given this article would have been decidedly malapropos a decade or two ago, but through the gradual adoption of the pitch of A-440 by various musical organizations, associations, leading piano and organ builders, etc., throughout the past few years, we cannot help but feel that A-440 is now really a "universal pitch." It simply remains for the Piano Tuners' Association to adopt A-440 by popular vote, a vote which it is hoped will be *unanimous*.

When I was invited by the president of the Piano Tuners' Association, Mr. Charles Deutschmann, and Dr. D. C. Miller, to attend the Tuners' Conference in Chicago on March 10, 1925, which was called to discuss and, if possible, adopt a standard pitch and submit it to the United States Government for adoption, I was surprised to learn that many members of the Piano Tuners' Association did not know that A-440 at 68 degrees Fahrenheit already had been adopted in 1920 by the United States (after the government had learned of its serious mistake in adopting A-435 some years previously).

At this meeting there was a general feeling that if the Piano Tuners' Association would adopt A-440 (the pitch of the wood wind instruments of the orchestra), they would be doing the right thing, BUT if they adopted any pitch higher than A-435 it might be a dangerous experiment. Some of the members thought that if the pitch A-440 was adopted it would be an incentive to go higher and higher later on, possibly to A-445, A-450, or A-455. One member stated that the Boston Symphony Orchestra had been using A-440, but following the upward tendency of pitch had left A-440 and is now using about A-444. It is on this phase of the pitch question that I would dwell, having manufactured musical instruments pitched to order for leading musicians in almost all of the musical centers of the world during the past thirty years or more. This unique experience necessitated a keen interest in the pitch question, and at a time when that question was in a state of evolution.

In advocating the universal adoption of A-440 pitch throughout the last quarter of a century, I have done so with but one purpose in mind, namely, to bring order out of chaos in the interest of good music. And you may rest assured that I did not urge its adoption until I had made very careful, personal laboratory investigation of the various pitches used today

in nearly all of the civilized countries of the world, for I always have considered a "perfect pitch ear" to be impossible when various pitches are in use, as no person can have a "perfect pitch ear" in any but one pitch. The present condition is one which should not exist, and is particularly deplorable for singers and stringed instrument players, or any musician who must depend upon his ear for correct intonation. When we first advocated A-440 pitch, we not only were censured and ridiculed but made enemies of many leading musicians.

Some years ago musicians would order instruments from us to be used in band or orchestra in A-435 pitch, but having received them would return the instruments to us claiming they were "out of tune." We would then re-tune them to A-440 pitch, and when they were received again these musicians invariably would say: "Now they are 435. Why didn't you tune them right in the first place as ordered?" We would try to remonstrate with them, but made no impression — THEY KNEW! But—basing our convictions on our own personal experience, careful tests, checking and re-checking — such rebuffs only further convinced us that in time our views of the matter would be found correct. We would not argue, for we found that discussion was useless. All we could do was to build toneometers (Deagan instruments) for leading musicians all over the world, all in A-440 pitch — and never was there any complaint about the pitch.

Now understand, please, that, as a pitch, we never felt A-440 to be particularly better than A-435, except that possibly its use makes the stringed instruments sound more brilliant. But what we did find was that a majority of the best professional European and American musicians (in the earlier days the instruments of the latter were mostly imported) actually were using A-440 pitch without even knowing it! That is to say, many who were using A-440 thought they were using A-435. Even in some instances where, with the aid of the Deagan-Ometer, we proved conclusively that A-440 (or very, very close to it) was the pitch in actual use, our statement was disputed simply because of the popular belief that A-435 was the *only* pitch that should be sanctioned.

They asked: "Did not the French Government in 1859 adopt A-435 at 15 degrees centigrade? And did not the World's Congress of Musicians in 1885 at Vienna adopt A-435 at 15 degrees centigrade? Also, did not the Convention of American Piano Makers at New York in 1891 do the same thing?" They thought these decisions settled the pitch question for

all time to come. But, as a matter of fact, the temperature was too low for American audiences; a higher temperature would throw the wood wind instruments and pipe organs much higher — to about A-440 in normal temperature. It seems to us that notwithstanding all this tinkering and experimenting with the pitch question, there has been no serious change among the better class of European musicians for more than a hundred years.

In the mix-up of high and low pitch experiments during the past century, it is interesting to note that only three different kinds need be considered seriously: the old philosophic pitch of Sauveur (b1653-d1716), C-512 (the tempered "A" of which is 430.5), also A-440 and A-435 — all the others were sporadic. But through it all it is interesting to notice a tendency (a sort of tacit understanding among the better class of musicians and the manufacturers of wind instruments as a matter of business) to stick to a more or less uniform pitch. It was this tendency towards uniformity which made possible the modern orchestras of mixed nationalities, and this pitch today is nothing more or less than the old "Schiebler Stuttgart Standard A-440," established in Germany in 1834 after the death of Beethoven.

Of course we had the old, high pitch in America for many years — A-454 to A-460, about a half-tone higher than A-435. It became popular in about 1880. Even the Thomas Orchestra played in this high pitch for some two years, but somehow or other it wouldn't work. So finally they went back to the old German low pitch, and have remained there ever since because European musicians have dominated pitch in America.

Many leading musicians deny this and claim that they have their own special pitch, but it is our opinion that anyone tinkering with A-440 pitch in the future will not be able to go either higher or lower, as some of the theorists and non-technical people think can be done. If you want to know just how little these writers know about the real basis of music, simply ask them to explain why it is that every third or fourth interval in the major and minor scales has to be a semitone? Of the "why" of the whole tones and semitones in the scales? Put the questions, then see them flounder and change the subject. If piano tuners are afraid of the strain of a fifth of a semitone higher on pianos — from A-435 (C-517.3) to A-440 (C-523.3) — let them consider those old days when pianos were tuned about a semitone higher than A-435. The actual stress on the strings did not give much trouble.

For some years A-435 was the official pitch of the American Federation of Musicians, the largest organized body of musicians in the world; and also was the pitch generally used by pipe organ and piano builders. The fact re-

mains, however, that the majority of the best professional musicians who used wind instruments actually were using the old, higher German pitch. This was brought from Russia to Vienna after the Napoleonic wars (about 1820 to 1860) by the Czar of Russia, Alexander First, who during the Congress of Vienna presented the crack Austrian Regiment Bands with beautiful, Russian-made full sets of band instruments in a higher pitch than heretofore. As a result, these bands sounded much more brilliant than those using the older pitch, "Sauveur's Philosophical Pitch C-512" (arrived at by computing the ninth power of 2-2) or A-430.5. This new, higher pitch (and other still higher pitches) afterwards became very popular all over Europe, except in France, where they would have none of it. It was too high for opera singers, so a compromise was made on A-435. This new French pitch, called "Diapason Normal," was between A-440 and A-430.5 — the latter having been the official pitch of Europe for more than 100 years, and the old pitch of Bach, Mozart and Beethoven (prior to 1816). (See Helmholtz's "Sensations of Tone," page 512.)

The Paris Opera Orchestra, as well as nearly all the leading orchestras in Europe, have used A-440 (or very, very near that) for the past thirty years, as I happen to know. Dr. Weingartner, conductor of the Paris Opera Orchestra, states that the French adopted A-435, yet never could enforce its use for orchestral purposes.

The English orchestra musicians use A-440, but say that they use A-439. The writer has often heard them much above this pitch, however — as high as 442, or higher on a warm day or in an over-heated hall. Right now in England, wind instrumentalists have to have both high and low pitch instruments; that is, every one of these musicians is obliged to have two instruments because the old high pitch of A-454, introduced in England in 1848 by Sir Michael Costa, is still in use by British military bands. The musicians say they would like to change to low pitch, but the Government is too poor to buy new instruments and so the nuisance of two pitches plays merrily on. While in England I was often asked to say something about the pitch question for publication, but being an American I thought it was better to keep out of it, to say nothing and let them settle their own differences.

It is well known that artists on wind instruments are obliged to "pull out" their instruments in order to get down to A-435, a procedure to which they are very much averse because it throws the upper register out of tune with the lower, thus destroying the whole tonality of their instruments. There recently have been many instances where orchestras using wind instruments were compelled to play with a piano or organ tuned to A-435, thereby almost causing a "battle royal" because of the discrepancy in pitch.

During the past ten or fifteen years all American manufacturers have been making their wind instruments on A-440 mandrels. These instruments can play in that pitch only; they cannot play in tune in A-435 or any pitch higher or lower than A-440, although they usually have a slide to draw slightly above or below A-440, and which is to be used in case of warming up or excessive heat or cold. I know this to be a fact through having had twenty-five years experience as a clarinetist in the leading cities of this country.

Many theoreticians who are without technical experience think that wind instruments can play in almost any pitch, not knowing that this is impossible. Wind instruments, and more especially the wood winds, are of a fixed pitch; therefore they cannot play in tune with any pitch except that in which they were made to play. This is why the stringed instruments of

the orchestra have to tune to the wood winds or the pipe organ, because the wind instruments cannot tune to them. The Piano Tuners' Association has many times adopted A-435, but somehow A-435 won't stay adopted. So, inasmuch as pianos are stringed instruments, they too, if they would be right, must adapt themselves to the wood winds.

There has been a current report that the Boston Symphony Orchestra had left A-440 and was using A-444, and I believe that for a while they did try to use this pitch in order to favor a celebrated oboe player, who either could not or would not tune down to 440. But I doubt the ability of even the Boston Symphony, an orchestra made up of artists of the first class, to produce good music in any but 440 pitch. (See letter at end of this article.)

Within the last fifteen years builders of theater organs gradually, one by one, have adopted A-440, and practically every one of them now tunes to this pitch, as do the leading piano manufacturers. The Deagan company at all times has been perfectly willing to tune its instruments to A-435 pitch when such was insisted upon, yet nearly all have since been returned to A-440. We constantly and consistently have advocated A-440, yet it is only during the past two or three years that some of the largest theater organ builders have adopted this pitch, and that only after being compelled to retune some of their organs in the larger theaters from A-435 to A-440, because of the inability (or refusal) of the theater orchestras to tune down to A-435.

Throughout all these trying years we saw to it that the Deagan instruments (such as metallic harps, celestes, toneometers, marimbas and marimba-harps for pipe organs, chimes, xylophones, orchestra bells, tuning forks, etc., used mostly by the best musical organizations in the world) were tuned to A-440 pitch, and it has been gratifying to note that where they have been used by good orchestras without piano or organ, perfect results were obtained with no complaints regarding pitch, tuning and temperament. Because of the fact that the products which we manufacture are what is known as "fixed pitch" instruments, it obviously was necessary that they be tuned to the

### Conflicting Opinions; What Do You Think About It?

A PERSON'S opinion of anything must be determined by how thoroughly he understands it. We were forcibly reminded of this by a recent letter received from one of our valued subscribers. We are wondering if any other MELODY readers have had the same difficulty this lady had. The letter follows:

Editor MELODY

Dear Sir:— I am wondering if the editor of MELODY ever played for a picture. I am not afraid to bet he never did, or the musical numbers would be arranged differently. What I refer to is this: In each piece the first theme and usually half of the second, is printed on a double page, and then you have to thumb about a dozen pages (according to the instructions, continued on such and such a page) to find the remainder of the piece. If the break were made at the end of the theme it wouldn't be half so bad. Any lone picture player cannot do justice to a piece when you have to stop in the middle of it to hunt for the finish. The melody as well as the rhythm is spoiled.

Only since the new MELODY appeared has this been true. I have been a subscriber to MELODY for four years, and I find the reading matter very helpful. The magazine is advertised as "A Magazine for Photoplay Organists and Pianists," so why not live up to this statement. — Sincerely I. S.

We don't mind telling you, in strict confidence, that the editor of MELODY has played for about everything possible from ten cent movies and street corner pass-the-hat stands to grand opera (in one of the world's leading opera houses) and recitals where no one was admitted unless they wore evening dress. But

actual pitch used by band and orchestra musicians. It was not until 1917 that the American Federation of Musicians at its Chicago convention adopted A-440, for it was not until then that a majority of the delegates became convinced that this was the pitch they were actually using, and not A-435, which had been their previous official pitch.

In regard to the Boston Symphony Orchestra playing in a higher pitch than A-440, which I doubted, I wrote to my friend, Prof. Elov Benson, head of the Department of Acoustics at the Massachusetts Institute of Technology for more than twenty years. Following is the reply from Prof. Benson:

MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
CAMBRIDGE MASS. April 25, 1925

Mr. J. C. Deagan  
Deagan Building  
Chicago, Ill.

Dear Mr. Deagan:— There is no question about the Boston Symphony Orchestra using A-440 pitch. I have often listened to it at their concerts. I checked their piano, organ and their master fork with my Koenig standard fork. Their master fork was just a little flat of A-440, which may be accounted for by differences of temperature as I had no opportunity to take their fork away and check up on this in my laboratory.

So, the official pitch of the Boston Symphony Orchestra is A-440. I have heard it reported that during some of the concerts (I presume in hot weather) this orchestra has played as high as A-443, but this is not to my personal knowledge as I have never heard it.

ELOF BENSON,  
Curator, Physics Department.

### THE MASTER TUNER

The real piano tuner (and there are many of them) is the real salt of the earth. What would music or musicians or civilization itself do without him? First of all, he should be a man of long experience; a gentleman, an artist, a scientist, a man of culture and reticence; of more or less leisure and wealth, education and independence. I am sure this article will not affect him, because he will tune in A-435 or A-440, or any pitch necessary and possible.

This man makes one big mistake, though, in his conduct. He always looks up to the leading musicians, while they are the ones that should look up to him, for he is just as much of an artist, and often a more necessary artist, than they are. Mind you, I am now speaking only of the real tuner, who has mastered his art and can "visualize the real equal temperament."

nevertheless and regardless, we wrote to I. S. suggesting to her the possibilities with the new arrangement of MELODY music. You'll remember the idea was submitted by Lewis Bray in our "If You Were Editor" Contest, and it cost us ten very wholesome dollars to uncover it. So we were much interested in seeing that it was fairly tried.

Much to our gratification, we promptly received the following highly appreciated letter from I. S.:

Editor, MELODY Magazine

Dear Sir:— I guess this is a case of "He who laughs last, laughs best." I think your idea is a very clever one, and it wasn't very many minutes after I received your letter, before I had my copies of the new MELODY Magazine rearranged as you suggested.

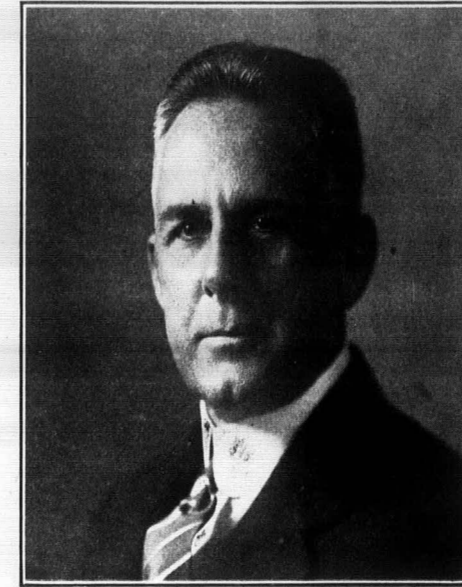
I am sure this lesson will teach me to be less hasty. I thank you very kindly for your attention in this matter, and will boost all the harder now for MELODY.

Again thanking you for your kindness, I am Sincerely yours,  
I. S.

Editor MELODY:— I am a very busy woman, but I felt as though I ought to take time to write you about something I saw in the May number of MELODY. It is in regard to the size of the magazine. I heartily agree with Mr. Vane, the writer of the article in question. The magazine is much better in the smaller size as I only have to go to the trouble to cut off about an inch all around, so that the music will fit on the organ rack. I think if all the subscribers sent in their opinion, you would find that the majority like the small size best, especially organists.

I enjoy MELODY very much, both music and reading matter, but do not have as much time as I wish to enjoy the latter. — Mrs. H. R., New York.

MR. W. S. CORBY, President of the American University, Washington, D. C. and Chairman of the organ committee of the Auditorium, gave me a most interesting interview on the four manual organ recently installed. The ease with which he discussed various stop, tonal qualities and the inner workings of the organ would put to shame some organists who claim to know their instrument. Although he does not play, his complete knowledge of the organ makes him an authority among the wealthy class both here and in New York. He is usually consulted at length before the installing of an organ in the home of any friend.



W. S. CORBY

He is a tall, distinguished looking man and the interest in his deep-set eyes, and the smile that lights his face when talking, prove how much music, especially pipe organ music, means to him.

There is a four manual Aeolian organ of ninety-six stops in his palatial home at Chevy Chase, exclusive residential section of Washington, and the "Will Corbys" have entertained almost every organist of note at various times. Their organ recitals are a feature of the winter season, and last year Dupree gave a most interesting program. Archer Gibson, who designed and played the opening recital on the Auditorium organ, enjoys a friendship with Mr. Corby which extends over a period of ten years. Mr. Corby's father was a pianist, and his sister, Mrs. Frank E. Warren, is an accomplished singer.



ARCHER GIBSON

"Just why," I inquired, "did you choose a Moller?" With his elbows on the arms of his chair, he pressed his fingers lightly together tip to tip — a characteristic pose of his I noticed, when especially interested, and answered, "Well, after all the plans and prices had been submitted, M. P. Moller came over and told us that this would mark his fiftieth anniversary of organ building, and he had simply decided to build this organ. It was a matter of pride and faith with him and the Auditorium organ was to be his master-piece and mark the half century milestone." "He

## Among the Washington Organists

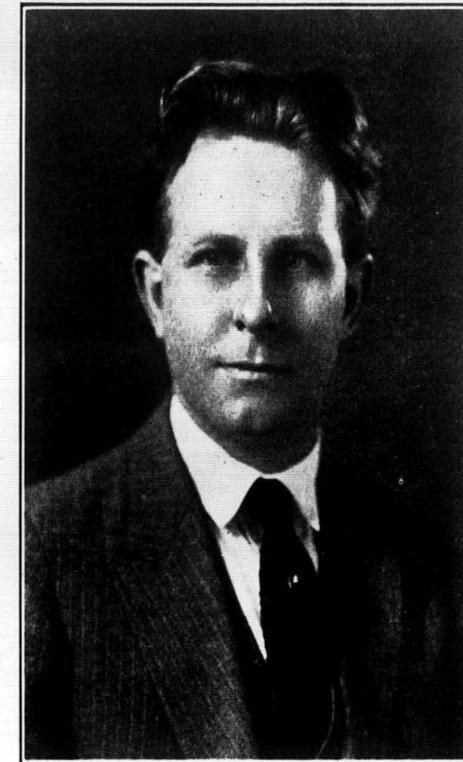
Musical Happenings and People in the Capital City

By IRENE JUNO

talked so convincingly," continued Mr. Corby — "that we let the contract to Moller, and he has more than exceeded our expectations."

It is an organ of 110 stops, numbering many reeds of unsurpassed tonal quality, the beautiful full flutes and diapasons for which Moller is noted, and the soft strings and mixtures. It has also a piano stop, harp and instruments of percussion, and many stops of a new character.

It is built in seven separate boxes, each box having its own tremolo, and has thirty combination pistons and thirty-two couplers. There are sets of ornamented pipes on each side of the huge stage, and the organ is built both on the stage and around to the balcony. The space usually accorded three five-room apartments was taken up in housing this mammoth organ. The cost of the organ is in the neighborhood of \$75,000 with many extras contributed by Moller.



ADOLPH TROVSKY, JR.

Among other things is the placing of the swell shades "horizontal" instead of "vertical." This enables the organist to produce a roll by use of the expression pedal, and the effect is most pleasing to the ear.

A few words about Archer Gibson, who is too well known to need an introduction. His Auditorium dedication recital included numbers from Bach, Drella, Debussy, Wagner and Kreisler. It was superbly rendered and enjoyed by more than 3,000 people, all present by invitation. At a private recital for the heads of the Moller Organ Company, and the men who undertook the stupendous task of giving Washington her splendid Auditorium, Gibson showed those present the capabilities of the organ. Starting with the softest stops he gradually increased until the grand fortissimo was reached with the National Anthem.

The organ was rushed to completion during our spell of torrid weather, and one morning as it was nearing completion, Organist Gibson came in from New York, arriving here about 4 A. M. He roused the organ men, suggesting they get to work before the temperature jumped up, so they all went to the Auditorium. About five o'clock the organ tones crashed forth, and startled officers on their beats blocks away heard the noise and saw hastily awakened heads pop out of windows. After climbing through some open cellar windows in the Auditorium and making their way above, the officers found Gibson calmly seated at the organ — as if it were five P. M. instead of five A. M. As one old negro remarked to the policemen when they came out "Lawdy, Mister, I done thought Gabriel had blowed his hawn for suah."

This incident is vouched for by Dick Fosce, Manager, who remarked it was too bad it was the day of the recital. It would have made a whale of a press story.

The picture shows Mr. Gibson at the organ in his studio 257 West 86th St., New York City. At present he is on a short vacation in Europe.

ADOLPH TROVSKY, JR., how often one hears the name in musical Washington, and how often the bright face of Adolph peeps out at us from the local paper. Without a doubt he is one of the most "written up" organists in the city — and what's more, he deserves it.

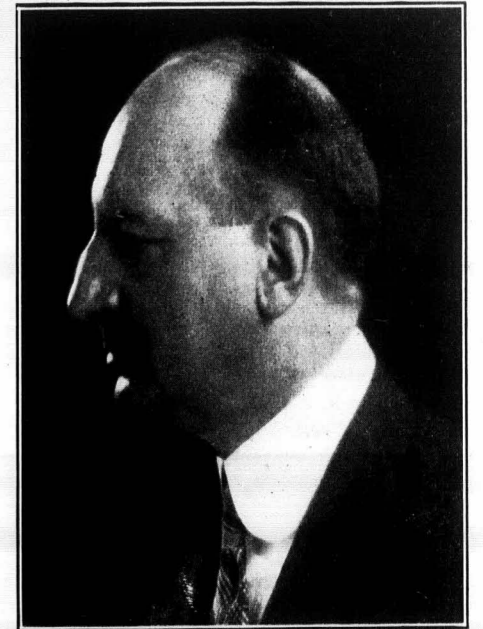
He is very popular with the young crowd, in fact he is almost a kid himself, and does not try to introduce dignity into his everyday contact with people. Positively he sits astride the organ bench and discusses with enthusiasm music, baseball and the late didoes of his three-year-old son, who is the apple of his eye, and was until recently the thorn in his musical ear (time about 2 G. M.).

Mr. Trovsky has been elected Dean of the Washington Chapter of the Guild of Organists, and attended their convention in Chicago in June. "And what do you think," he said, "The Guild said some of the very best organists were theater organists." Both collectively and individually, at the convention, they visited most of the Chicago theaters and accorded the theater organist a mighty hand. It is a universal thought with theater organists that the Guild Organists are antagonistic toward them, but Trovsky assures us such is far from true and he is doing all he can to dispel the idea among local theater organists.

It is considered quite smart nowadays to be listed as a pupil of "The Trovsky" and many theater musicians are among the number — both organists and pianists. "My specialty seems to be polishing off," he laughingly admits, "Among my most talented pupils was Arthur Flangel, formerly at the Earle Theater. I was polishing him for almost a year and now he is in Paris for a year's study. A few months more and Robert Evans, theater organist at the Marine Barracks, Quantico, Va., is leaving for the Eastman School in Rochester."

He spoke with evident pride of many of his pupils. "Successful pupils are the milestones on a teacher's road to success and happiness." The life of this young musician has been so full of activities they would fill a book, and still want space. Although he was born at Annapolis, he is a limb of an aristocratic Bohemian family tree, and has two brothers also musicians. Their father was leader of the U. S. Naval Academy Band at Annapolis, but is now retired.

Six months of study told Adolph he was not cut out for a violinist, so he started studying piano with his father. He joined the boys choir of St. Ann's Church and was appointed assistant organist, and later given full charge as organist and director. He entered Peabody Conservatory, Baltimore, studying organ and piano, also harmony, counterpoint and orchestration, each with its respective teacher. He graduated in 1914 and took a post graduate course in 1916. He was Colleague of the American Guild of Organists in 1915, Associate Member in 1919, and elected Dean of the D. C. Chapter in 1925.



KARL HOLER

He held important positions in Baltimore as organist and choir director, and in 1919 came to Washington and took up his work at G St. Epiphany Church. His recitals from October to May inclusive, on the four manual Skinner organ, are well attended and much enjoyed. There are also numerous piano recitals during the season, and he is often heard by radio, both as soloist and accompanist.

With the assistance of three "Mikes" they intend to broadcast a recital from G St. Epiphany in July, the first time this has been tried, owing to the location of the different boxes.

Continued on page 29



ALL things go in threes, if we can believe our old copy-books maxims, so inasmuch as I became involved in a verbose discussion of slide novelty numbers in the June and July issues of this magazine, it is obviously my moral duty to round it off in this third installment. Particularly as an additional firm manufacturing these sets has come to light since the last issue went to press, and I don't wish to seem to be playing any favorites.

J. F. Ransley Co., 337 W. Madison St., Chicago, mentioned in the July issue as slide manufacturers who would fill private orders for a slight monetary consideration, have now burst forth with a series of their own novelty slide numbers. The prices average around twelve dollars per set, but an allowance on all sets returned in good condition presumably brings the price a trifle lower. The sets are all cartoon comedy features, one of them being a demonstration number, and are listed as follows: *Double X Words, Back Home, Meet Our Organ, Barber Shop Chord, Musical Memories Contest, and Sweet Dreams.*

In connection with novelty solos generally, mention need also be made of Lake's *Evolution of Jazz*, with which is furnished a descriptive film trailer, issued by the Feature Music Syndicate, 1547 Broadway, New York City. Other similar numbers released by the same firm are: *Around the World*, a fantasia based on *What'll I Do* as played in various countries, *Radio-overture*, a humorous descriptive, *Maytime Overture*, based on the song *Maytime* as played in different periods from 1776 to 1925, *Siamese Overture*, a symphonic adaptation of Lincke's *March of the Siamese*, and *1620 Overture*, a descriptive number of the coming of the Pilgrims.

#### STILL HARPING ON SOLOS

One might begin to infer that the author of these lines is a monomaniac struggling under the conviction that the only possible type of solo an organist should play is the featured novelty. But one would thereby do said author a slight injustice. It is true that, working with an orchestra which was naturally playing straight overtures and concert selections, I have come to have a normal bias for the novelty type of solo, because it furnishes the best opportunity for contrast with the orchestral number. But for the organist who is playing a lone hand and need not worry about the competitive element save in so far as it includes his rival across the street, that same need for contrast is provided for by varying the solo from week to week, and using slides not oftener than every other show, and very likely not more than once out of every three or four shows. And if you observe the abrupt *bonde-versement* by which I substituted "every other show" for "every other week" I again pray your indulgence for the bland indifference with which I realize I am often wont to assume, in dealing with our problems, that all theaters have week runs. Well, yes, you can spell it that way too when business is bad.

There are, broadly speaking, four different types of solo numbers which make for variety and contrast, and have the additional advantages of not only keeping your own work fresh but also making for economy of effort. For it is manifestly easier to switch around and alternate various types of solos, than to have to persist in uncovering fresh examples of the same *genre* for every new show. And if this is true of week run houses, how much more is it true of three and two day houses. The answer is "Yes."

Well, anyway, we were about to enumerate the four types of solos, though in the interim I have decided to make it five, just to be independent. Of course first there are the straight long concert numbers, — the overtures, operatic selections, fantasias and so on. Second there

## The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

is the analogous but contrasting type of short concert selections, — operatic excerpts like unto the *Pilgrim's Chorus* or short concert numbers like *The Lost Chord* or Rachmaninoff's *C Sharp Minor Prelude*. Third, there are the legitimate selections and descriptive numbers which are made more effective by the use of slides or cards, such as Lake's *Evolution of Dixie* or Orth's *In a Clock Store*. Fourth there are the popular songs in both straight and special versions with slides. And fifth and last, not having again changed my mind in the meantime, there are the slide novelties, including the demonstrations, the songsters, the stories with topical songs and imitations and everything else mentioned in the analysis of such material which appeared in these columns in the June issue of this magazine. And so much for that.

#### PREPARING CUE SHEETS

I have often speculated on what effect it would have on organists and their performance if cue sheets were suddenly abolished. The more I see of cue sheets the more I am convinced they are a valuable necessity, particularly with their present tendency to gravitate into a monopoly at the capable hands of Mr. Bradford. With the prevailing habit of many organists to play their show as fancy dictates with a combination of haphazard improvisation and random bits of compositions abandoned as soon as memory goes astray I have not the slightest sympathy. And the worst of it is the smug complacency with which such players seem to think they are doing a very clever thing in playing a show without having to do anything so amateurish as referring to the written page. Accuracy, they might say, is well enough for students or concert artists, but the photoplay virtuoso must not be expected to be bothered with it. And I know of one highly exploited organist of this type who frankly admits that his work will not bear the inspection of experts, but that the great body of the public falls for it, and he doesn't intend to bother about the unimportant musically intelligent minority.

That this standard, or lack of standard, will pass muster in the majority of houses, including many of the best ones, is an easily proved fact, however unencouraging it may be; but in the name of Orpheus and the Nine Muses let's have some self-respect about our work, and not be content to play down to the gum-chewers who accept on terms of perfect social equality the fingered scale and the glissando. Personally I find it essential to my own peace of mind and endurance to rigidly "set" my score as soon as may be. In my lazier moments I have at times endeavored to drift through a picture without preparing a score, but after the first day Old Boy Monotony overtakes me, and in the dreary lassitude of indefinite rambling the time seems soggyly interminable. There are pictures whose atmospheric vitality makes improvisation a pleasure, particularly where the action is so trenchantly delineated that the improvising necessarily follows so set a pattern that it becomes a sort of prepared

score; but such pictures are rare.

On the other hand there seems to me to be a definite artistic satisfaction in preparing a musical mosaic of published music in which every piece is morticed and dovetailed into the next with the precision of a master mechanic. You have a finished handiwork that you can stand back to look at with the bigoted eye of a proud father and say, "I done that." And furthermore you have created a smooth running product that is just as easy to play on an off day as any other. But here again we must make exception and allowance for the organists playing short one and two day runs. More than any other they are precisely the musicians who need a review, and they are also, we need not explain, just the ones who won't get it. Even if they could, they might justifiably contend that life is too short.

#### ADAPTING THE PUBLISHED CUE SHEET

In their case a polished score is out of the question. Their best recourse is to the published cue sheet. Of the various advantages and disadvantages of this method I have spoken before. The former, I think, greatly outweigh the latter. In the first place adherence to a cue sheet accustoms you to proper methods of cueing, including the atmospheric and precise use of a large repertoire of suitable music, the extensive utilization of themes, and the timing and breaking of numbers. In the second place it cultivates the systematic use of your musical material, and develops the habit of breaking a picture into its sequence of cues as the normal thing to do. And in the third place it constantly enlarges your repertoire, and, in the case of the so-called thematic cue sheets now in vogue, in the most valuable way, because you are enabled to know something of what a number sounds like before you get it. There is, of course, nothing that will so develop reading ability as the constant acquisition and use of more and yet more music. Trying it out on the audience may be painful at times to the parties of both the first and second parts, but the end justifies the means.

And adherence to Bradford's cue sheets will well repay the user by keeping him in touch with the latest and best music, particularly the special photoplay incidentals. The cue sheets of the last few years have, for instance, reflected in turn the passing vogues of the Hawkes editions, the Manus importations including the German Kinotek series and the masterly Gabriel-Marie overtures and shorter numbers, the Robbins-Engel edition and the Capitol series. It is true and perhaps inevitable that Bradford seems to show a tendency to "ride" pet numbers. I recollect a period when it seemed impossible to pick up a cue sheet without finding on it Poldini's *Marche Mignonne* or Gabriel-Marie's *Angosciosamente*. These in turn have given place to other favorites of the hour. But the choice of numbers is nearly always sound, and often it will be noticed that such a number which seems to be coming in for excessive use is more or less unique in its musical atmosphere. And we all have this tendency to abuse favorite numbers. I know that I have remained true to Burgmeier's *Carnival Venetian Suite* for many years, and need to be on my guard even yet to refrain from wearing it threadbare as a whimsical type.

For the organist who is nursing along a limited repertoire, and also for the organist who is baffled by an unwieldy large one, I think that there is no effort which will so well repay the effort as that of systematizing one's library either by classified folios or by catalogue. The latter is perhaps of more value to the leader than to the organist, but the former are of incalculable value to the lone player for the full and effective use of his library. In my own experience I have boiled these classifications finally down to some ten or twelve in

*Continued on page 30*

## Just a Memory

REVERIE

A. J. WEIDT

Andante Moderato

PIANO

mf

rall.

Andante

mf

rall.

Copyright MCMXXV by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

Più mosso

MELODY

Continued on page 23

# From Flower to Flower

BUTTERFLY DANCE

FRANK E. HERSOM

Copyright MCMXXV by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

# The Battle Royal

MARCH

THOS. S. ALLEN

PIANO

8

Copyright MCMXXV by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

12

*f* *a tempo* *mf*

*mf rit* *ff* *mf*

*a tempo* *mf*

*Più mosso*

*f* *ff rit*

*a tempo*

*mf*

*Più mosso*

*f* *ff*

MELODY

Continued on page 21



Musical score for page 14, featuring piano and trio sections. The piano part consists of six systems of music, with dynamics ranging from *ff* to *mf*. The trio section is marked *TRIO* and *mf-f*, in 6/8 time. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

MELODY

Continued on page 19

# Songe d'Amour

NORMAN LEIGH

Musical score for page 15, featuring piano and melody sections. The piano part is marked *PIANO* and *Moderato*, with dynamics including *mf*, *rall.*, and *a tempo*. The melody section is marked *MELODY* and *mf*. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

Copyright MCMXXV by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

Più mosso

mf

cresc.

f a tempo  
rall.

rall.  
mf

a tempo  
molto rall.

MELODY

Tempo I

mf  
R.H.

rall.  
L.H.

mf a tempo

cresc.  
sempre cresc.

rall.  
f  
ff

mf

MELODY

# Jacobs' Incidental Music

A Practical Series of  
Dramatic Music for Motion Pictures

By

**Harry Norton**

Photoplay Pianist and Organist

Piano Solo VOL. I—Nos. 1 to 12 inclusive 50c NET Each Book  
VOL. II—Nos. 13 to 24 inclusive

- |   |  |
|---|--|
| 1. <b>Hurry</b> —for general use; pursuit, races.                                     | 13. <b>Hurry</b> —for general use.   |
| 2. <b>Agitato</b> —for scenes of tumult, struggle, confusion.                         | 14. <b>Agitato Misterioso</b> —depicting mysterious dramatic action, plotting.             |
| 3. <b>Plaintive</b> —expressive of wistful sadness, yearning, meditation.             | 15. <b>Appassionato</b> —for emotional love scenes, parting, visions of the absent ones.   |
| 4. <b>Mysterioso</b> —depicting stealthy action, burglary; either dramatic or comedy. | 16. <b>Storm Scene</b> —storm brewing and rising, wind, rain.                              |
| 5. <b>Furioso</b> —for scenes of battle, hand-to-hand conflict, storm, riot.          | 17. <b>Dramatic Tension</b> —for subdued action, tense emotion.                            |
| 6. <b>Agitato</b> —for general use; depicting agitation, indecision.                  | 18. <b>Presto</b> —for rapid dramatic action, pursuit on horses or by automobile.          |
| 7. <b>Love Theme</b> —for pastoral scenes and love making.                            | 19. <b>Doloroso</b> —depicting grief, anguish.   |
| 8. <b>Hurry</b> —for general use.   | 20. <b>Hurry</b> —for general use.   |
| 9. <b>Pathetique</b> —expressing pathos, deep emotion, grief.                         | 21. <b>Dramatic Misterioso</b> —depicting intrigue, plotting, stealthy dramatic action.    |
| 10. <b>Combat</b> —for sword fights, knife duels.                                     | 22. <b>Agitato</b> —for general use; confusion, hurry.                                     |
| 11. <b>Dramatic Tension</b> —expressive of suppressed emotion, pleading.              | 23. <b>Hurry</b> —for general use.   |
| 12. <b>Marche Pomposo</b> —for scenes of regal splendor, pomp, ceremony.              | 24. <b>Grandioso Triomphale</b> —depicting victory, victorious return, grand processional. |

**Orchestra Edition** Each Number Published Separately and NOT in Book Form.

Practically and effectively arranged by R. E. HILDRETH

**Orchestra:** 11 Parts, Piano and Organ, 35c. NET, each number  
Full, Piano and Organ . . . 50c. NET, each number  
EXTRA PARTS: 10c. NET, each number; Piano Acc., 15c. NET, each

**Walter Jacobs, Inc.** - - **Boston, Mass.**

Printed in U. S. A.

MELODY

The musical score on page 19 consists of six systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a style typical of early 20th-century piano accompaniment. There are various musical notations including notes, rests, and dynamic markings such as 'f', 'ff', and 'f R.H.'. The score is arranged in a way that suggests it is a piano solo piece.

*D. C. Trio al*

MELODY

# JACOBS' FOLIO for SCHOOL ORCHESTRAS

and other  
YOUNG INSTRUMENTAL ENSEMBLES

## PARTS FOR 47 Instruments

In 28 Separate Books

1st Violin  
Violin Obligato  
2d Violin Obligato and  
2d Violin (Acc.)<sup>\*</sup>  
3d Violin Obligato and  
3d Violin (Acc.)<sup>\*</sup>  
Viola Obligato and  
Viola (Acc.)<sup>\*</sup>  
Cello  
Bass and  
E♭ Tubat  
Flute  
1st Clarinet in B♭  
2d Clarinet and  
3d Clarinet in B♭  
Oboe,  
Soprano Saxophone in C  
and E♭, Soprano Saxo-  
phone<sup>\*</sup>  
E♭ Alto Saxophone and  
1st C Tenor Saxophone  
or 1st Tenor Banjo<sup>†</sup>  
B♭ Tenor Saxophone and  
2d C Tenor Saxophone  
or 2d Tenor Banjo<sup>†</sup>  
Bassoon and  
E♭ Baritone Saxophone<sup>\*</sup>  
1st Cornet in B♭  
2d Cornet and  
3d Cornet in B♭<sup>†</sup>  
Horns in F and  
Alto in E♭  
Trombone (Bass Clef) and  
Baritone (Bass Clef) †  
Trombone (Treble Clef) and  
Baritone (Treble Clef) †  
B♭ Bass (Treble Clef) and  
B♭ Bass (Bass Clef) †  
Drums  
1st Mandolin  
2d Mandolin  
Tenor Mandola or  
Tenor Banjo and  
2d Mandolin †  
Mando-Cello  
Plectrum Banjo Obligato  
Guitar Accompaniment  
Piano Accompaniment  
(Melody Cued In)

### IMPORTANT

The part for each instrument is on a separate page except in the books marked \* or †. \* Parts on same page but separate staves. † Parts on same page and same staff.

Easiest to play, most tuneful melodies, and with fullest instrumentation of any collection published anywhere in the world—and in price within the reach of all.

### Contents--Vol. 1

QUEEN CITY. March (4/4) ..... A. J. Weidt  
CASTLE CHIMES. Gavotte ..... Fred Strubel  
IOLA. Valse de Ballet ..... A. J. Weidt  
DRIFTING. Barcarolle ..... Fred Strubel  
JAPANOLA (4/4) ..... A. J. Weidt  
HOME TOWN BAND. March (4/4) ..... A. J. Weidt  
DARKIES' PATROL ..... Geo. L. Lansing  
GOLDEN MEMORIES. Reverie (6/8) ..... A. J. Weidt  
FLOWER QUEEN. Waltz ..... A. J. Weidt  
LA SIRENA. Dance Habanera (2/4) ..... Walter Burke  
GOOSE WADDLE. Dance Char. (4/4) ..... A. J. Weidt

### Contents--Vol. 2

HERE THEY COME. March (4/4) ..... A. J. Weidt  
VERONICA. Barcarolle ..... A. J. Weidt  
MOUNTAIN LAUREL. Waltz ..... Thos. S. Allen  
EL DORADO. Danse Tango (2/4) ..... A. J. Weidt  
CHIMNEY CORNER. Grottesque (4/4) ..... Paul Eno  
FRAGRANT FLOWERS. Novelette (4/4) ..... A. J. Weidt  
YE OLDEN TYME. Char. Dance (3/4) ..... A. J. Weidt  
INVINCIBLE GUARD. March (6/8) ..... B. E. Shattuck  
LOVE AND ROSES. Waltz ..... A. J. Weidt  
EVENTIDE. Reverie (3/4) ..... A. J. Weidt  
BLUE STREAK. Galop ..... Thos. S. Allen

### PRICE FOR EACH VOLUME

Piano Acc. 60c net All other books, each 30c net  
Canadian Price: Piano Acc. 70c net All other books, each 35c net

All numbers in this Folio are also published separately. The net prices of each piece are: Small Orchestra & Piano 50c; Full Orchestra & Piano 75c. EXTRA PARTS: First Mandolin 20c; Piano Acc. 15c; All other parts 10c each.

**WALTER JACOBS, Inc.** 8 Bosworth St.  
Boston, Mass.

Printed in U.S.A.

MELODY

Legato e Semplice

MELODY

MELODY

MELODY

# Jacobs' Incidental Music

Excerpts from the Master Composers

Themes selected  
by

HARRY NORTON

**Classic Series**

Adapted and Arranged  
by

R. E. HILDRETH

## A--SCHUBERT

1. AGITATO (Sonata in A Minor)
2. PLAINTIVE (Death and the Maiden)
3. FURIOSO (The Erlking)

## B--BEETHOVEN

1. AGITATO (Sonata Pathetique)
2. LOVE THEME (Adelaide)
3. FUNERAL MARCH (On the Death of a Hero)

## C--SCHUMANN

1. HURRY (Sonata in D Minor)
2. PLAINTIVE (Why?)
3. MYSTERIOSO (Santa Claus)

## D--GRIEG

1. HURRY (A Ride at Night)
2. DRAMATIC TENSION (At Thy Feet)
3. GRUESOME MYSTERIOSO (Watchman's Song)

## E--TSCHAIKOWSKY

1. AGITATO (Harvest Song)
2. DOLOROSO (Autumn Song)
3. MARCHE POMPOSO (Hunter's Song)

## F--MENDELSSOHN

1. AGITATO (Scherzo in B Minor)
2. FUNERAL MARCH (Song Without Words)
3. FURIOSO (Capriccio in A Minor)

## G--VERDI (Aida)

1. AGITATO (The Fatal Question)
2. PLAINTIVE (Pity, Kind Heaven)
3. TRIUMPHAL (Of Nile's Sacred River)

PIANO SOLO, The Seven Numbers complete in one book 50c. net

ORCHESTRA, 11 Parts, Piano and Organ, each 50c. net Full, Piano and Organ . . . each 75c. net

EXTRA PARTS 10c. net each; Piano and Organ, 15c. net each

NOTE:—These numbers are NOT published for Orchestra in book form

Published by  
**Walter Jacobs** 8 Bosworth St. **Boston, Mass.**

MELODY



DINNY  
TIMMINS  
SAYS:

ONE thing I like about this Colyum of mine is that I can jest Be Myself. I can jest say it the way I talk, and I don't have to worry none about dressing the Language up in any Tony High Hat. You know the trouble with most of these here writers is they get so Partikilar about using elegant English that they get so's they can't even remember what they're writing about.

Now look at this Spanish Bologny that writes in this paper about Movie Organisms. Now to a plain feller like me that didn't even go to Night School half the time I don't know what he's talking about, and I ain't so dum sure he does either.

But these Literary Cusses are like that. They always have to show you how much they know, so's you'll think they know a lot more than that. Frinstance, a feller will get to using a bunch of big words you never heard of, so's you'll have to look 'em up in a Dictionary and say What a Lot he must know to use them words like that. And the chances are he had to look a lot of 'em up his own self before he could use 'em. But of course you never think of that.

OR A feller that took a course in French in high school will stick a lot of French in his books, or write about French people jest so he 'can put in a lot of Parley Voos. And half the time he will put the English for it right after, which he might just as well have done in the first place, and saved the Printer the expense of importing the Italics.

You watch the next time you see one of these stories the Bifurcated way the people in 'em talk, jest like they come right out of somebody's Alimentary French Lessons.

"Francois," some feller will say jest like he was talking to a pair of French-American twins, *tu es mauraais garçon*, you're a young hellion. *La plume de ta mere est casse*. Yes sir, you've busted the ink slinger of your old lady.

And like as not if you got some real Frog jabbering at the author all he could do would be to smile kind of frozen like and say "Ah, wee" at the end of every Oration.

AND then they's fellers like this Bird Hergesheimer who writes in the *Sat. Eve. Post* sometimes when the *Atlantic Monthly* or the *American Mercury* ain't got enough money in the till to pay him, and makes the Sentence so complicated you have to go back to last week's installment to find the beginning of it.

Say, I'd like to be a Judge long enough to have that Bird up in front of me. I'd make him a Sentence so complicated you'd have to go into the next Century to find the end of it.

Many a night's sleep he's cost me trying to get to the end of one of them Adverbial Phrases of his.

AND these here Modern Composers are the same way too. Fellers like Scriabin and Stravinsky and Schonberg and Erik Satie and this young feller Copland they think if they get enough Discords in a Peace they can make you think they discovered a New Art.

As Arthur Foote says, it's jest a question of whether you'd rather listen to Two Keys at

once or only one, and him and me we're agreed we'd rather have only one, if that's any Consolation to him.

I spose there's a lot in the point of view. A guy named Palestrina or somebody once invented the Diminished Seventh chord and most got Excommunicated for it, and now all them movie organists use it all the way through all the Fights and nobody thinks anything about it.

THE times certainly change. I dunno who started all this fuss about American Jazz, but it certainly made the good old U. S. A. a world infloence in music. I hear you can't go anywheres to eat and dance in Europe without running into it, and even in the London Park, where the Sunday Blue Laws are so strict a feller wrote a letter to the *Times* complaining that he heard one of the bands playing the Dead March from Saul and it was a desecration to play Operatic Selections, the London County Council has started having Jazz Band concerts.

If that don't make the dome of St. Paul's Cathedral tumble down and hit old Dean Inge in the conk, why I guess it's safe enough.

All the spinsters in Hyde Park and every Baronet in Essex County is frothing at the mouth, but seeing as 20,000 people listened to it, the Council is going to stick to it. They was a peace in *Punch* about it which is almost funny, if you like that kind of humor. It says: "In France I want French music and in Italy I want Italian music," says Mr. Albert Coates. What we all want is American music in America." O well, maybe the 20,000 was all American.

I DUNNO what this Colyum would do without Jereetzky. She is certainly One Blonde Cyclone, and at the Vienna Opey House I guess they think they's another war on. Or maybe they never know it stopped, what with the trouble they been having with Dickie Strauss. Between them and his Frau, the old boy's been in hot water most of the time.

He got out of the Opey House because the Directors wouldn't play Horse for him and play his Peaces as often as he wanted, and then he got in greasy with the Missis over his new Peace which was based on his home life and was all about how the Wife got jealous on acc't. a Bar-maid she thought he was flirting with.

And then Jereetzky she's in Dutch in her own home town in Cheko-Slovakia where they chased her out after one concert, they called her all kinds of dirty names no lady oughta be called, a Renegade and a Anti-Cheko-Slovak.

It's bad enough to be called a Cheko-Slovak without adding anything else on to it. So then she come up to London and they was all so curious to get in and see her bite some tenor's

ear off or spit in his eye or something that they had to call out the Bobbies to 'andle the Bloody Mob.

AND here at home things ain't any too good. I always said the Radio would do some harm yet, the Lord knows I nearly died lissenng to some of the Concerts my own self, and now I see where it's killed a man. He was walking along 32nd St. in New York, and a Radio Set fell out of a ninth story window and hit him on the head.

A lot of people think the trouble with the radio is in getting people to broadcast. I see where in England they finally passed a bill that you can't make Phonygraft Records by taking 'em off the air, which was why a lot of Artists wouldn't broadcast because they was afraid of somebody doing it, if you can tell what I mean.

But you take it from me, the trouble ain't in getting people to give their services, it's in Keeping 'em from doing it. That's what our Congress needs to pass a law about.

JEST the same, us Americans is coming right along musically. Now we got a Boston girl, Madeleine Keltie, you might think she was Scotch but she ain't, who has finally made a big success in Paris. Last year she was a hit in Rome and Monty Carlo, but they ain't got such a grudge against the Yanks there.

But in Paris they had a few lemons handed 'em lately in American singers, so they was kind of from Missouri, but this Keltie girl certainly put it over good. And here in New York I see where a Detective, and who do you expect to be any dumber than a detective, was trailing some Counterfeeters whose password was whistling a Rooshian Folk Song.

So he listened until he got it, then he come along and whistled it himself and they let him in and he Nabbed the Works. So it only goes to show that you never can tell when a Musical Eddication will come in handy.

As Gen. Grant said to his orderly at the Battle of Green River: "You may be able to spot a Sargent, but you can never tell a Whistler." And yet they made him President.

## ORIGINAL TECHNICAL STUDIES for the Boehm System Clarinet

By ADOLPH FINKELSTEIN  
*Invaluable to the student or advanced player for developing and for maintaining an adequate technic*  
Complete, with chart . . . \$2.00 net  
WALTER JACOBS, Inc., Boston, Mass.

"America's Fastest Growing Music Trade Journal"

## MUSIC TRADE NEWS

Devoted exclusively to the interests of those who buy and sell sheet music, musical merchandise and music books

LIVE — NEWSY — INSTRUCTIVE

Keeps you in touch with all that's new in music—band and fretted instruments

PUBLISHED MONTHLY

SUBSCRIPTION \$1.00 A YEAR

MUSIC TRADE NEWS . . . : 25 West 42nd Street, New York City

LET US DO YOUR **MUSIC PRINTING AND ENGRAVING** BY THE BEAUTIFUL LITHOGRAPHIC PROCESS

We engrave music plates, design artistic title pages, print large or small editions, secure copyrights for you, and our prices are reasonable

Estimates cheerfully made and original ideas submitted on anything in music. Communicate with us for prices

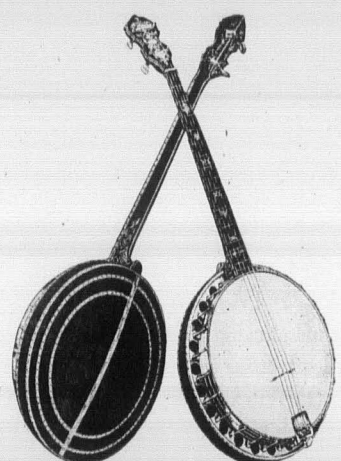
40-44 WINCHESTER STREET BOSTON MASS.

WHITE-SMITH MUSIC PUBLISHING CO.









## Paramount

The Best Built  
Banjo in the  
World

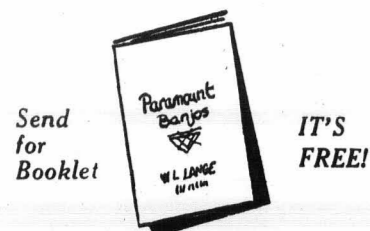
**BECAUSE** of its Harp Quality and Piano Volume it is used and endorsed by the country's greatest dance orchestras. Modern dance music requires the Paramount.

**Paul Whiteman Vincent Lopez  
Isham Jones Abe Lyman  
Harry Reser Sleepy Hall  
Ben Selvin Ace Brigode**

and many other noted  
leaders insist on  
PARAMOUNT

Seven Popular Styles in Banjos,  
Tenor-Banjoes, Banjo-  
Mandolins from \$130 to \$350

SOLD BY LEADING  
DEALERS



Send  
for  
Booklet

IT'S  
FREE!

## W. L. LANGE

Maker of Paramount  
Orpheum and Langstille Banjos

223 East 24th Street, New York

### The Photoplay Pianist and Organist

By LLOYD G. DEL CASTILLO

Continued from page 8

number, a system I explained at length in these columns in the issue of May, 1924. These classifications vary considerably in scope, extent and volume, from the Suites, too bulky for a folio and occupying a full shelf, to the Light folio, which belies its name with some three or four inches of thickness, down to the Martial folio, a thin folder comprising all music of any degree of martial atmosphere from the Polidini *Marche Mignonne* or Pryor's *Baby Parade* up to Elgar's *Pomp and Circumstance* and Saint-Saen's *Marche Heroique*, and excluding all street marches, which are collected in a separate volume. Including this latter, which is composed of violin parts pasted in book form, the entire list is as follows, arranged by the amount of material in each and starting with the most extensive: Suites, Overtures and concert selections, Musical comedy selections, Popular music (with the waltzes separate), Light, Quiet, Racial, Dramatic, Gruesome and Grotesque, Light Active, Street marches, Martial.

If you have any paucity of ideas on classifying music, Rapee's "Encyclopedia of Music for Pictures" (Belwin) will furnish you with plenty from its total of five hundred. And for practical ideas on their use and identification, an intensive study of Bradford's cue sheets with a close comparison of the pictures will be enlightening and instructive. Decide, for example, why a number like Chaminade's *Scarf Dance* was chosen rather than Bratton's *Laes and Graces*, and what the difference in atmosphere is. In particular, note the essential characteristics of the types of music chosen for character and low comedy themes, and how they differ from neutral numbers of similar tempo. If you have not thought of it before, you will begin to discover what subtle shades of musical differentiation exist, and the qualities that mark out and separate different sub-types of the same general type, such as Light Juvenile, Light Whimsical, Light Pastoral, Light Rural and Light Emotional.

#### TREATING MUSIC ELASTICALLY

There is one point that should be emphasized in connection with the use of published cue sheets. It is, in brief, this: They ordinarily specify a good deal more music than is necessary. The reason is simple. These sheets are prepared for orchestral leaders who are, many of them, lacking in the time and equipment to prepare their scores painstakingly or familiarize themselves with the picture prior to its performance. The directions must then be made foolproof. The cues, wherever possible, must be titles rather than action, and any change of mood must introduce a new appropriate number, and not depend on any cuts, changes in tempo and dynamics, or reaching an appropriate contrasting section of the number being played.

The organist, on the contrary, is free to make his work more elastic, and to vary the numbers so that they may cover a wider range of moods and time, and still be in keeping. It will be noticed that on the cue sheets there are many examples of consecutive numbers which vary so slightly that one number may often serve simply by a modification of tempo and dynamics. A more complicated example of similar means occurs in the utilization of a long dramatic number like a Gabriel-Marie overture, a Liszt symphonic poem, a Tchaikovsky symphonic movement, or a Verdi or Wagnerian operatic selection, and synchronizing the changes in mood to similar sequences in the action of the picture. I gave an example of this process in the November last issue of

## IT'S FLYING HIGH



This Bigelow March swings along higher and higher in the favor of musicians and the music-loving public. If you are not playing it, sooner or later you will, because it is destined to share honors with the famous "National Emblem" and "Our Director."

And it is only one of our

### MONEY-BACK GUARANTEE

Marches, which you may select from this ad, with the understanding that after you have given them a thorough trial, you may return any or all and receive your money back if they are not up to our recommendation and your anticipation.

The chances are that you are already playing some of these numbers—and you have our guarantee as above that the rest are just as good.

You can make no mistake in  
ordering one or more of these

### WALTER JACOBS' STANDARD MARCHES

Army Frolic (6/8) . . . . . Hahn  
Fighting Yanks (4/4) . . . . . Crosby  
Heroes of the Air (4/4) . . . . . Clark  
Magnificent (4/4) . . . . . Crosby  
National Emblem (4/4) . . . . . Bagley  
Navy Frolic (6/8) . . . . . Hahn  
NC-4 (6/8) . . . . . Bigelow  
On the Western Front (4/4) . . . . . Hildreth  
Our Director (6/8) . . . . . Bigelow  
Over the Top (6/8) . . . . . Crosby  
Pioneer (4/4) . . . . . Crosby  
Soul of the Nation (6/8) . . . . . Hahn  
Square and Compass (4/4) . . . . . Cobb  
Young Veterans (4/4) . . . . . Frazee

BAND, 40c. net  
ORCH. 11 & Piano, 40c. net  
Piano, 40c. net

Walter Jacobs, Inc.  
8 BOSWORTH STREET BOSTON, MASS.

this magazine, where the last movement of the Tchaikovsky *Sixth Symphony* was seen to take the place of six of Bradford's cues in the Cecil de Mille production, *Feet of Clay*. At that time I discussed this process at length, giving a list of such adaptable numbers.

In addition to these longer dramatic numbers, in which may be found a half dozen or so succeeding moods, there are also many shorter numbers following regular sequences of contrast. The most common example is the number which has two quiet sections between which lies an agitato or dramatic section. Perhaps the next common is the type in which a quiet number is preceded by a brilliant introduction. This is particularly true in ballet waltzes as Thomas' *Black Rose* and Tchaikovsky's *Sleeping Beauty*. Another common formula is the light intermezzo with a quiet and sometimes emotional trio. Variations in type are the numbers which start quietly and work up to a dramatic climax, and conversely the dramatic numbers which fade away to an attenuated sentimental or plaintive coda. Then there are unique specimens like Strauss' *Adagio Cantabile*, in which two quiet sections are divided by a middle mysterious movement, or Czibulka's *Woodland Whispers*, in which an allegro misterioso gives place to a middle section of light neutral character.

Finally there are the musical comedy selections, which are valuable for adaptation to light and farce comedy features. These selections vary among themselves just as greatly as any other broad musical classification, and whereas the Luders or Cohan music is eminently suitable for straight farce comedy, the Friml or Herbert brand will often lend itself to quite emotional scenes. The latter sort of music is particularly good for the frothy and yet emotional character of French comedy. Generally as good a way as any to utilize this musical comedy material in light pictures is to use some appropriate part of a selection wherever it comes in the picture, and then, provided the selection is of the right approximate type, build the rest of it around the adjacent sections of the balance of the picture. Time it so that your particular melody occurs at the right spot, if necessary changing the order or length of the remaining sections of the selection so that they also may be appropriate in mood if not in actual title. For example, in two farce pictures lately, namely, *Charley's Aunt* and *Introduce Me*, there were scenes in each in which *Tea for Two* was appropriate. What more natural, then, than to use the selections from *No, No, Nanelle* and mould them to the action, with *Tea for Two* as the pivotal point.

And last, in the cue sheets will often be found bits of perhaps a minute or less in length specifying an agitato or a hurry or a dramatic tension. In this case it is often true, particularly where the action is of broken or uneven quality, that the organist can best improvise, often on the next cue breaking back to the number he was previously playing, rather than going on to a different one. The same thing is true in the case of flashbacks. On the cue sheet a different number will probably be called for, unless the flashback is too short, in which case it will be ignored entirely. But the organist can easily improvise, interpolate an appropriate number, or change the tempo and dynamics of the number being played. And after all, these are some of the reasons why a first-class organist can produce so much smoother a performance than most orchestras.

### REPRESENTATIVES WANTED

To represent the NEW MELODY and Jacobs' Band and Orchestra Magazines in your city! We have a fine proposition for you, provided no one has been appointed in your territory. Write for information. Address:

THE JACOBS' MUSIC MAGAZINES 8 Bosworth St., Boston, Mass.

## Save Time and Money!

A SAVING SERVICE TO BUYERS OF WALTER JACOBS' MUSIC

**JACOBS' Band and Orchestra Music** can be secured at the counters of music dealers in practically every city in the United States and in many of the leading cities of other countries. The dealers listed below carry in stock the complete catalogs of Jacobs' Band and Orchestra Publications ready for immediate delivery as a service to musicians in their respective territories. They can fill your orders and quote you direct-from-the-publisher prices. Look over the list and decide for yourself whether it will save you time—and money—to avail yourself of the service.

#### These Dealers Carry Complete Stocks of Walter Jacobs, Inc., Music

ATLANTA, GA. M. E. Correa & Co. 86 No. Pryor St.	MINNEAPOLIS, MINN. Blakkestad Music Co. 710 Marquette Ave.	SAN FRANCISCO, CALIF. John P. Broder, Inc. 140 O'Farrell St. Sherman, Clay & Co. Kearny and Sutter Sts.
BOSTON, MASS. Oliver Ditson Co. 178-179 Tremont St.	NEW YORK CITY, Belwin Inc. N. Y. Columbia Theatre Bldg. 701 Seventh Ave.	SEATTLE, WASH. O. Mattson, 2218 First Ave. Woods Music Co. 1617 Third Ave.
BUFFALO, N. Y. Buff. Musicians Service Corp 2 Sycamore St.	CHICAGO, ILL. Carl Fischer Music House 430-432 So. Wabash Ave. Lyon & Healy, Inc. Wabash Ave. and Jackson	ST. LOUIS, MO. Carl Fischer Music House Cooper Square Louis Godick, 217 E. 85th St.
CLEVELAND, OHIO Carl Carlton Music Co. 216 Erie Bldg.	DAYTON, OHIO Meredith's Music Store 109 So. Ludlow St.	PHILADELPHIA, PA. O. K. Music House 1317 Arch St. Theo. Presser Co. 1710-1714 Chestnut St.
DETROIT, MICH. Bailey Bros. Music House 206 Grand River, E. Willard Bryant Music House 1425 Broadway. Grinnell Bros. 1515 Woodward Ave.	DENVER, COLO. Chas. E. Wells Music Co. 1626 California St.	PHILADELPHIA, PA. H. A. Becker Music House 601 East Ohio St., N. S. Volkwein Bros. Music House 632-634 Liberty Ave. Vogel Bros. Cameo Bldg, 347 Fifth Ave.
FALL RIVER, MASS. Hall's Music Shop 168 Bank St.	HOUSTON, TEXAS Thos. Goggan & Bro. 706 Main St.	PORTLAND, MAINE Cressey & Allen 534 Congress St.
KANSAS CITY, MO. The Crawford-Rutan Co. 1013 Grand Ave. J.W. Jenkins Sons' Music Co. 1013-1015 Walnut St. Kansas City Music Co. 1109 Walnut St.	LOS ANGELES, CALIF. G. Schirmer Music Stores 680 So. Hill St. Southern Calif. Music Co., 806 So. Broadway	PORTLAND, OREGON Seiberling-Lucas Music Co. 151 Fourth St.
MILWAUKEE, WISC. The Hambitzer Music House. 417 Milwaukee St.	SALT LAKE CITY, UTAH Consolidated Music Co. 48-50 Main St.	PROVIDENCE, R. I. A. Axelrod, 52 Arcade Bldg.
	ROCHESTER, N. Y. Levis Music Store 39-41 South Ave.	FOREIGN Allan & Co. Pty. Ltd. 276-278 Collins St. Melbourne, Viet., Australia
	SAINT LOUIS, MO. Hunleth Music Co. 516 Locust St.	THE KYOYOKI SHOSHA 13-15 Takekawa-cho, Kyobashi-ku Tokyo, Japan.
	SAINT PAUL, MINN. W. J. Dyer & Bro. 21-27 W. Fifth St.	MUSICIANS' SUPPLY CO. 344 Lord St. Perth, Western Australia
		WEAUMOUTH & CO. Corner Bennett & Royal Sts. East Perth, Western Australia
		THE B. F. WOOD MUSIC CO. 84 Newman St., Oxford St. London, W., I., England

N. B.—The above list includes only those dealers carrying in stock ALL the Walter Jacobs Band and Orchestra Publications, and does not attempt to show the hundreds of dealers who carry partial stock. If you live in a city not named in the list, and your local dealer does not carry the particular Jacobs' music you want—you can always get ANY Jacobs publication from the listed dealers.

WALTER JACOBS, Inc.  
BOSTON, MASS.

An Attractive Suite

A Love Episode in Birdland

FOR PIANO

Four numbers of charm and simplicity. Of medium difficulty but great effectiveness.

- The Gentle Dove (a love song)
The Heartbroken Sparrow (a pathetic appeal)
The Merry Lark (a joyous flight)
The Magpie and the Parrot (a quarrelsome humoresque)

Complete, 50c net

ORCHESTRA AND BAND ARRANGEMENTS

Complete for Orchestra 11 Parts & Piano, net \$1.75
Full Orchestra & Piano, net 2.50
Band, net 3.00

Walter Jacobs, Inc., Boston

Lost! A BLUE NOTE

Stop hunting for the notes you want—let Jack Neill show you how to hit them the first time. It's all in knowing the principles of improvising. The Neill Improvising System teaches you instrumental harmony, ear training, chords and chord sequence, arranging and writing parts.

The Neill course is a standard, legitimate course in music and harmony, designed especially for the dance musician. It gives you in condensed form the equivalent of many years of experience in all branches of music, but specializes in dance music.

You enroll under a money back guaranty that insures your satisfaction with the course. The price is reasonable and the terms attractive.

What is your instrument? Let us send you a red hot break written out and ready to use and more information about the Neill Improvising System.

NEILL IMPROVISING SYSTEM

320 S. WABASH AVENUE CHICAGO, ILLINOIS

MOUNT LOGAN SCHOOL OF Sight Reading of Music

Box 134, Chillicothe, Ohio. Write as others have and get our course. Try it for one week. Don't you have trouble reading? Our course shows you how. Any Instrument or Singing. Covers all.

Improvisations

Passing Comment—Editorial and Otherwise—on Topics of Current Interest to all Folks Who are Interested in Music

WE NOTICE with interest that the Hammond Research Laboratory at Gloucester, Massachusetts, maintained by John H. Hammond, Jr., has announced the perfection of a new type of piano having a fourth pedal. This fourth pedal sustains the notes and also controls the crescendo and diminuendo of the piano tone in a way not hitherto possible.

THE National Association of Harpists has for its official organ a magazine known as Eolas with Carlos Salzedo as editor. A recent issue of this magazine which we have looked over with a great deal of pleasure reveals itself as most attractive in makeup and in text matter.

MUSICIANS, like other folks who go through the motions of working for a living, are in the midst of the annual vacation season. It seems that a vacation would be much more enjoyable if it were spent some place where the environment and the name of the town were thoroughly in harmony with the musician and his specialty.

In a recent number of the Violinist, Martin Frank suggests that violinists go to Bowie, Maryland, vocalists to Sing Sing, New York, harpists to Harpers Ferry, West Virginia, cellists to Monticello, New York, pianists to Florida Keys, Florida, and saxophonists to Saxony.

There are some people, by the way, who insist that the saxophone player go even farther away than Saxony. Mr. Frank continues by suggesting that alto players try Altoona, Pennsylvania, although actually the altitude of Altoona, Pennsylvania, is rather high for alto players. Oboe players are referred to Hoboken, New Jersey. French horn players to French Lick, Indiana, and English horn players to Cape Horn—which is a long ways away from England.

We could add a few appropriate vacation places to Mr. Frank's list. There is a little town in Illinois, called Viola, which, no doubt, would welcome the humble scrappers of the tenor violin. Sheephead, Long Island, would seem an ideal place for banjoists; and Trummersville, Pennsylvania. We can even find a place for the seldom heard players of the alto clarinet or Bassel horn; it is in Bassetville, Ohio.

Holton's Miracle Cleaner advertisement featuring an illustration of a cleaning brush and text describing its effectiveness for cleaning instrument tubing.

FRANK HOLTON & CO. ELKHORN WISCONSIN

GORDON'S LOOSE LEAF MOTION PICTURE COLLECTION

Incidental Music by Walter C. Simon. Arranged for piano or organ with original organ marks adapted to the Wurlitzer and other Photo-Play organs.

Gordon's Motion Picture Collection BY SOL P. LEVY. Volume I contains music for Nineteen Common Types of Pictures.

HAMILTON S. GORDON 141 West 36th Street New York, N. Y.

The Violinist advertisement featuring an illustration of a violinist and text advertising 20c per copy or \$2.00 per year.

THE VIOLINIST 431 S. Wabash Ave. Chicago, Ill. Steinway Bldg., New York, N. Y.

Theater Organ Playing advertisement for Vermond Krauss, 210 North 7th St., Allentown, Pa.

Anyhow, these are merely suggestions, and we trust that wherever our readers go for their vacation, and whatever they do during it, they will have a glorious time and gain greatly in renewed strength and satisfaction.

THE newest development in street minstrelsy is the radio girl. Some of them have appeared upon thestreets of New York with considerable success and they have apparently displaced the hurdy-gurdy man, who has so insistently asked for our spare change during the past few years.

Jacobs' Piano Folios 59 Volumes of Selected Copyrights

The "Jacobs' Piano Folios" are universally recognized as the most popular and practical collection of American copyrights ever published in book form.

Table listing various musical categories such as Six-Eight Marches, Concert Miscellany, Characteristic and Descriptive, Dance Waltzes, and Ragas.

Table listing musical categories such as Novellettes, Oriental, Indian and Spanish, and Fox-Trots and Blues.

Table listing musical categories such as Common-Time Marches, Schottisches and Caprices, and Galops.

Table listing musical categories such as One-Steps, Photo-Play Pianists and Organists, and Band and Orchestra Leaders.

Table listing musical categories such as Ballets and Concert Waltzes, and Jacobs' Incidental Music.

WALTER JACOBS, Inc., Boston, Mass. Send for the catalog that interests you.

# SIX SUPERIOR SUITES

of Especial Value to Photoplay Organists and Pianists

## DEMENTIA AMERICANA

A SUPER-SYNCOPATED SUITE

By GEORGE L. COBB

Excellent for cabaret scenes, situations implying restless hurry, and situations typical of the modern American advanced jazz influence.

- 1 Static and Code
- 2 Hop House Blues
- 3 Owl on the Organ
- 4 Savannah Sunset

## THREE SKETCHES FROM OLD MEXICO

By Cady C. Kerney

- No. 1 THE FLOWER GIRL
- No. 2 IN THE FLOATING GARDEN
- No. 3 SERENADE

For Mexican or Spanish scenes, romantic or picturesque situations.

## A Love Episode in Birdland

By Theo. Bendix

- No. 1 THE GENTLE DOVE (A love song)
- No. 2 THE BROKEN-HEARTED SPARROW
- No. 3 THE MERRY LARK (A joyous flight)
- No. 4 THE MAGPIE AND THE PARROT (A quarrelsome humoresque)

Typical of woodland scenes and romantic situations of the type suggested by the sub-titles.

(Also published for band and orchestra)

## TOY TOWN TALES

By Frank E. Hersom

- No. 1 INTRODUCTION
- No. 2 THE TIN SOLDIERS
- No. 3 DANCE OF THE DOLLS
- No. 4 JACK IN THE BOX
- No. 5 THE WOODEN HORSES

Descriptive of childhood scenes, care-free and light-hearted situations.

## LOVE SCENES

By Chas. Bendix

- No. 1 THE MEETING
- No. 2 ROMANZE
- No. 3 PERTURBATION
- No. 4 BARCAROLLE
- No. 5 WEDDING BELLS

For romantic situations and love scenes of the sort indicated by the titles.

## A NIGHT IN INDIA

By George L. Cobb

Descriptive of scenes of Hindoo mystery, of Oriental types and of situations of foreign or exotic character.

ALSO PUBLISHED FOR ORCHESTRA

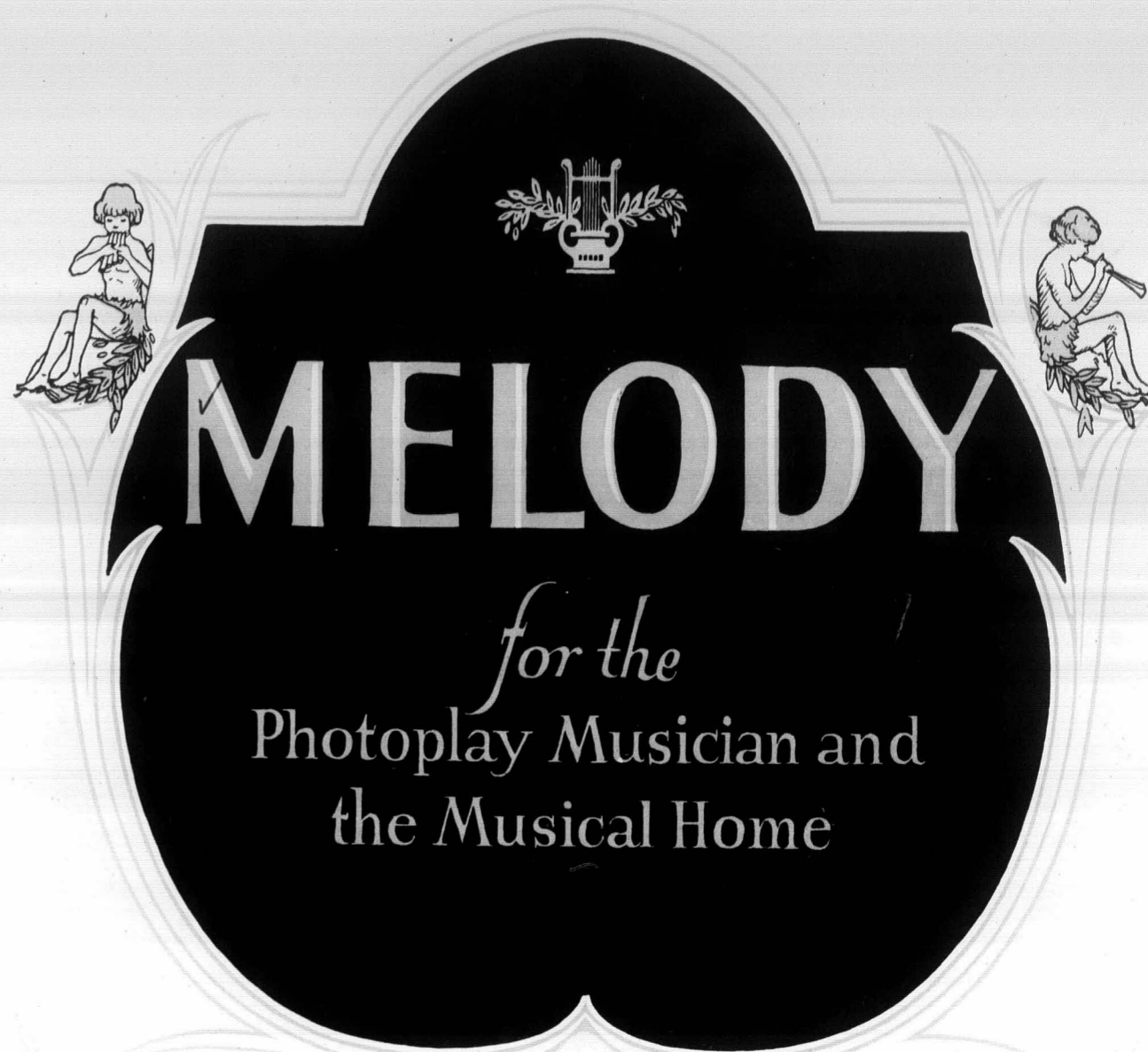
- No. 1 Twilight in Benares
- No. 2 The Fakirs
- No. 3 Dance of the Flower Girls
- No. 4 By the Temple of Siva
- No. 5 March of the Brahman Priests

Each Suite complete  
For Piano .. .. 50c net

Published  
by

WALTER JACOBS, Inc.

BOSTON  
MASS.



SEPTEMBER, 1925

Volume IX, No. 9

IN THIS ISSUE

## Syncopatedragtimejazzdelirium-tremens

By ARTHUR H. RACKETT

[A most interesting, not to say frank, discussion  
of Paul Whiteman and modern American music]

MUSIC

"LOVEY-DOVEY" (Intermezzo by Robert A. Hellard)

"MOUNTAIN LAUREL" (Waltz by Thos. S. Allen)

"LOVE IN A TOY SHOP" (Novelette by Norman Leigh)

"TEETOTUM" (March by Arthur C. Morse)

Published by  
WALTER JACOBS, Inc.  
BOSTON, MASS.

15 cents  
\$1.50 per year  
Canada \$1.75; Foreign \$2.00